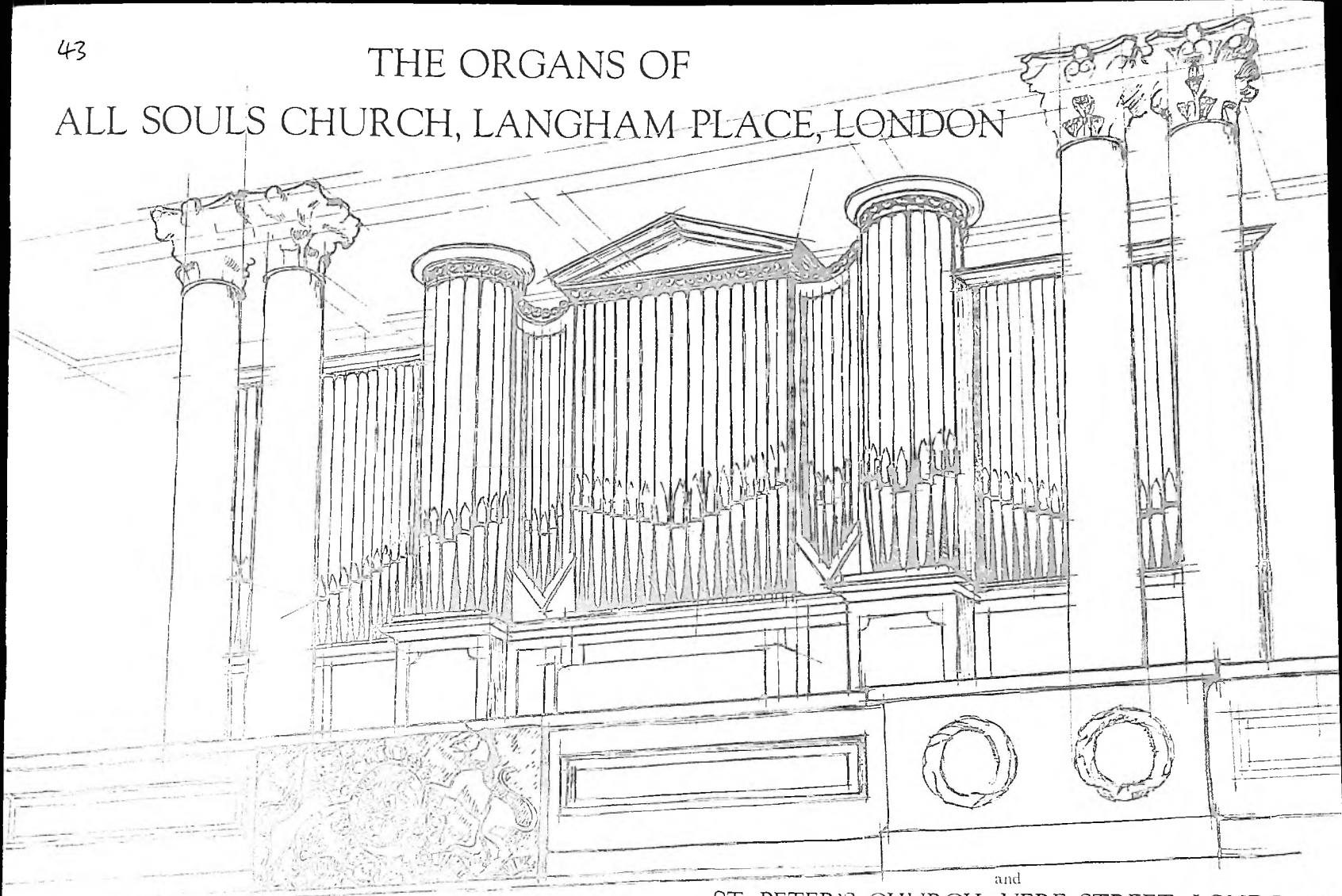


THE ORGANS OF
ALL SOULS CHURCH, LANGHAM PLACE, LONDON



and
ST. PETER'S CHURCH, VERE STREET, LONDON

by
COLIN GOULDEN

The organs of
ALL SOULS CHURCH,
LANGHAM PLACE, LONDON

and

ST. PETER'S CHURCH,
VERE STREET, LONDON

by

Colin Goulden FRSA

Assistant Organist of All Souls

November 1976

THE ORGANISTS

of

ALL SOULS, LANGHAM PLACE

WILLIAM NIELD	1824 – 1852
MRS. BLOOMER	1852 – 1890
C. I. CLAPPERTON	1890 – 1909
ALFRED HARRISS	1909 – 1933
DR. JOHN IVIMEY	1933 – 1938
HERRICK BUNNEY	1939 – 1945
ARNOLD GOLDSBOROUGH*	1940 – 1941
HAROLD FLOOK*	1942 – 1945
HAROLD FLOOK	1945 – 1946
FREDERICK GEOGHEGAN	1946 – 1953
JAMES LOCKHART	1953 – 1954
MAGNUS BLACK	1954 – 1955
ROBIN SHELDON	1956 – 1958
JOHN FEAR	1958 – 1965
CLARK BEDFORD	1965 – 1971
HAROLD FLOOK**	} 1971 – 1972
COLIN GOULDEN**	
DAVID NUNN**	
NOËL TREDINNICK	1972 –

From 1940 the post of Organist became combined with that of St. Peter's, Vere Street

**Acting Organists during the war service of Herrick Bunney*

***Joint Acting Organists and Present Assistant Organists*

Rector : Michael Baughen. Rector Emeritus : John Stott, QHC.
Churchwardens of All Souls : David Trapnell and Kenneth Hylson-Smith
Chapelwardens of St. Peter's : Robert Starkey and Lance Bidewell

ACKNOWLEDGEMENTS

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The libraries of The Organ Club, The Royal College of Music and The Royal College of Organists;

The British Library and the Westminster City Libraries (Archives Department).

Non-credited photographs are by François Prins or from the church records.

The cover drawing is by Leslie Bevis-Smith.

THE ORGANS OF ALL SOULS, LANGHAM PLACE, LONDON



All Souls Church was designed by the famous architect John Nash and at the time caused lively criticism in Parliament because of the unique design of the portico and steeple. The building was planned to serve as a pivot to connect Nash's new road, Regent Street, with the existing Portland Place. The church was built by the firm of Robert Streathe of Hackney and opened on the 25th November 1824. It was one of four district churches granted to the Parish of St. Marylebone and became a Parish Church in its own right in 1899 when the boundaries were reorganised.

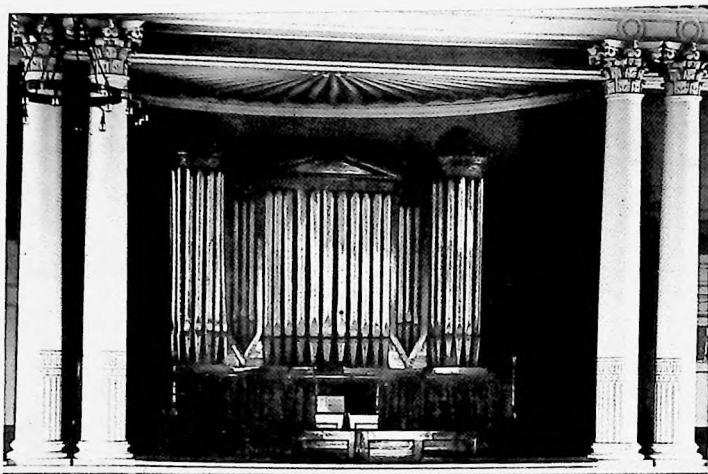
The first organ, built by Messrs J. C. Bishop in 1824, was installed in the west gallery in a handsome Spanish mahogany case designed by Nash and had gilded front speaking pipes. The cost of the organ and case was £700. The specification was drawn up by James Bishop and submitted to the Marylebone Vestry at the same time as an identical one for a new organ in Christ Church, Stafford Street, which was also one of the new district churches being built for the Parish. Stafford Street was renamed Cosway Street in 1905.

The organ in Christ Church, the twin of that in All Souls except for the case design, was moved from the west gallery to the south chancel in 1875 and remained largely unaltered until 1975 when the church was closed. Apart from the period 1943-51, the organ was in the care of Messrs Bishop for nearly 150 years.

The original specification for both organs was as follows :

- | | |
|-------------|---|
| GREAT | — Open Diapason, Open Diapason, Stopt Diapason, Principal, Twelfth, Fifteenth, Sexquialtra and Cornett III ranks, Mixture III ranks, Trumpet. |
| CHOIR | — Stopt Diapason, Dulciana, Principal, Fifteenth, Flute, Bassoon Bass, Cremona Treble. |
| SWELL | — Open Diapason, Stopt Diapason, Principal, Trumpet, Hautboy. |
| ACCESSORIES | — Coupling stop for pedals.
3 composition pedals to the Great organ. |

All keyboards were long octave, the manual compass being GGG to F with 59 notes. At that period, GGG would have been written GG since the octave above was known as 'gamut G'. There were no pipes for the seventeen notes below tenor C on the Swell organ, the keys playing instead the equivalent notes of the Choir organ. There were one and a half octaves of German pedals commencing from the G below the present day pedal compass, with a separate action connected to one of the Great 8ft. Open Diapasons. These were brought into operation by the coupling stop for pedals which was called 'Pedal Pipes'. The organ was fitted with concussion bellows, an invention of Bishop who also invented the composition pedal, and there was a total of 1,320 pipes.



THE BISHOP ORGAN 1824 - 1913

Photo by Rev. Andrew Freeman

A 'Coupler to keys' was mentioned in two draft proposals for the new organ but omitted in the fair copy. However, a stop called 'Couplet Swell' (Swell to Great) was included in the specification as recorded by Sidney Harvey in 1911 in one of his notebooks now in The Organ Club library at The Royal College of Organists, London. There is no record of a 'Couplet Swell' having been added after the organ was installed and it therefore seems certain that this stop was the 'coupler to keys' mentioned in the draft proposals which was, after all, included in the original organ.

The organ was cleaned and repaired in 1844 and again in 1848 despite a protest from one of the auditors, who felt that four years was too short a period for more work to be carried out on the organ. Nevertheless, it was cleaned and repaired once more, at a cost of £10.

In 1867 Messrs Bishop and Starr (the name of the firm at that time) cleaned the organ again, renovated the action, replaced the wooden composition pedals with iron ones and fitted a new flat radiating pedalboard of 30 notes from CCC to F. Four new couplers were added: 'CC Great to Pedals', 'CC Choir to Pedals', 'GG Great to Pedals' and 'GG Choir to Pedals'.

The 'CC' couplers' were normal unison manual to pedal couplers. The lowest manual keys from BBB down to GGG were now below the compass of the new pedalboard and therefore unaffected when these couplers were drawn. However, the 'GG couplers' coupled the manuals to the pedals at sub-octave pitch, thus enabling these lower notes to be played. These couplers also gave 16ft. pitch within the limited compass of the lower five notes when 8ft. manual stops were drawn, which increased the usefulness of the pedal clavier as there were no 16ft. pipes. An example of this coupler system, seemingly only used by Bishops, still exists on their organ in St. Mary's, Ely, although the manual keys below CC are now wedged up and their pipes have been removed.

The first Organist, William Nield, was appointed by the Marylebone Vestry in 1824 at a salary of £80 per annum. The Vestry also paid the salary of a man to pump the organ bellows and appointed George Burford at £5 a year.

The year 1832 was a time of economic difficulties and among various economy measures, the Vestry reduced the salary of all the organists in the Parish under their control. The Vestry minutes of that period make fascinating reading, some of the organists not taking at all kindly to their reduction in salary! Nield protested but agreed to stay despite a reduction of £30 per annum and, in fact, remained the Organist of All Souls for a further twenty years.

The music of the church developed slowly and the first mention of a choir was not until 1842 when it was situated in the west gallery. The Vestry notes of that period state that after long anthems it was considered appropriate for the choir to consume a jar of ale. In 1876 the choir moved to newly installed mahogany pews in the chancel completely out of touch with the organist and where the choir members could presumably no longer enjoy their refreshment during a service!

In 1892 the Rector, W. Hay Chapman, wrote in the church magazine '... our church music should be at once simple and good. It is difficult owing to the organ being separated from the choir to attain these desired ends'.

Hay Chapman left All Souls in 1893 due to ill health. He was succeeded by Canon Acheson who in 1894 wrote as follows '... the organ itself is so nearly worn out that it is hardly possible to keep it in tune'. He went on to say that it was not the right time to do anything about the organ as the church had to get on with the more urgent and pressing matter of building a Church Home for the needy of the Parish.

The organ was not able to be replaced for another 19 years and the following advertisement from a 1921 magazine would seem to indicate that an alternative instrument had to be used during this period: 'FOR SALE—The Church has for disposal a cheap two manual and pedal American Organ, also another American Organ and Harmonium. Please apply to the Organist of the Church.'

In 1913 a new organ of three manuals and pedals was installed by Messrs Alfred Hunter & Son of Clapham at a cost of £1,681. The specification had been drawn up by the then Organist, Alfred Harriss. There were 46 speaking stops, 2 tremulants and 13 couplers, making a total of 61 drawstops with 2,922 pipes. The full specification is given on page 8. The Nash case was renovated, extended and adapted for use with the new instrument and fitted with new gilded non-speaking front pipes. It is not known what happened to the old Bishop organ.



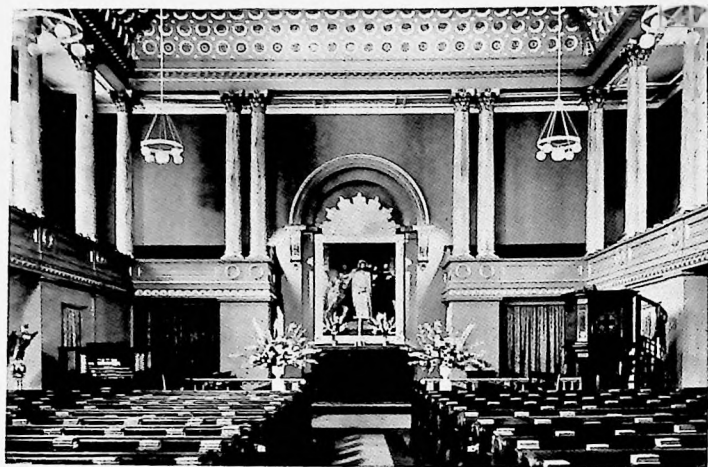
THE HUNTER ORGAN 1913 - 1950

The next change took place in 1931 when Hunters, in consultation with the same Alfred Harriss, replaced the 4ft. Hohl Flute with a Harmonic Flute of the same pitch, added a tremulant for the Swell reeds, duplexed the 16ft. Great Double Open Diapason onto the Pedal organ, and unfortunately replaced the five rank Choir Mixture with an 8ft. Open Diapason. Dr. John Ivimey succeeded Alfred Harriss in 1933 and it appears that it was at his request that a 'Pedal to Great' coupler was fitted!

Messrs Henry Willis & Sons Ltd., of London, acquired the business of Messrs Alfred Hunter and Son in 1937 and took over the tuning and maintenance of the organ. On the 9th December, 1940, All Souls was damaged by enemy action. It was fortunate that only a few weeks before, the Bishop of London had asked the Rector, Harold Earnshaw-Smith, to become Curate-in-Charge of St. Peter's Church, Vere Street. Therefore, when All Souls had to be closed, the congregation was able to move to St. Peter's where it was to remain for the next ten years. The organ, fortunately not badly damaged, was dismantled and safely stored.

The instrument was rebuilt in the restored church by Messrs Henry Willis in 1951. The specification, which is given in full on page 9, was drawn up by Frederick Geoghegan, the Organist at the time, and the organ builders in consultation with Herrick Bunney, a former Organist, now at St. Giles' Cathedral, Edinburgh. The organ was completely remodelled and revoiced on 'Willis' lines, new electro-pneumatic action provided and, to enable the organist at last to be near the choir, a new three manual detached rotatable console with electric action was placed in the north chancel behind the choir stalls. The case had to be repositioned about three feet forward of its previous location, to allow sufficient space for the choir box, which had been much enlarged to accommodate the Pedal Trombones of 16 and 32 feet and the Tuba. Regrettably, the box was placed in front of the swell organ thus considerably impeding the egress of sound from this division. There were 55 speaking stops, 2 tremolos and 14 couplers, making a total of 71 drawstops and rocking tablets, with 3,066 pipes. A full description of this instrument was given by Professor W. L. Sumner in 'The Organ' 1952, XXXII, 30-40.

The All Souls organ was one of the first major post-war rebuilds and attracted considerable interest at the time, but was eclipsed some three years later by the advent of the Royal Festival Hall organ. This latter instrument has been largely responsible for the re-establishment of correct tonal architecture in the British organ and has influenced the design of most worthwhile instruments in Britain ever since, including the present organ in All Souls.



THE EAST END 1951 - 1975 SHOWING THE WILLIS CONSOLE

Messrs Harrison & Harrison Ltd., of Durham, the eminent organ builders who have built so many of our magnificent instruments, including the one in the Royal Festival Hall, took over the tuning and maintenance in 1967 and carried out some tonal modifications. The Great Diapason chorus was revoiced on bolder lines, the Tromba and Clarion softened and the composition of the Great and Pedal Mixtures changed to 15, 19, 22. The Swell 2ft. stop was revoiced to a Fifteenth and a 1ft. Flageolet replaced an unsatisfactory Sesquialtera. The Choir Open Diapason was transposed to become a more useful stop of 4ft. pitch with a new top octave to complete its compass.

In April 1975, the Church was again closed, but this time by design. This was to enable an imaginative rebuilding scheme to take place, drawn up by the architect Robert Potter of Brandt Potter and Partners, to provide a new complex beneath the nave of the church consisting of a spacious hall, refectory, kitchen, meeting rooms, cloakroom facilities and a control room for the BBC who use the church daily for their broadcast service. The need to provide a new hall was made necessary by the sale of the Waldegrave Hall in Duke Street, which the church had been kindly permitted to use by the Trustees for over twenty-five years. During the period of rebuilding, the congregation again moved to St. Peter's Vere Street, now a Chapel-of-Ease attached to All Souls.

The excavation under the church necessitated the removal of the nave floor and the opportunity was taken to restructure the interior to make it more suitable for the requirements of present-day worship at All Souls. The organ was dismantled and the combination and coupler actions, which after nearly twenty-five years of daily use had become very unreliable, were removed from the choir vestry. The latter was formerly a walled-in area in the north aisle, and now has been restored to its original design as part of the main church area.

As it was essential that the organ should be totally reliable to fulfil its many important functions, the most important being that of accompanying the church services, the decision was taken to rebuild the organ and fit a new solid state system for the combination and coupler actions. To meet its requirements the organ had to be capable of leading the regular congregation of over a thousand people, accompanying the church choir and orchestra in music of all periods, as well as being a completely adequate and musically satisfying instrument for recitals and regular broadcast services.

Since the BBC would be using the new multi-purpose front area of the nave, which would also be used by the church choir and orchestra for services and recital work, it was decided that a new mobile console would be placed in the chancel.

The 'Willis' console, suitably adapted and with the Solo division controlled by rocking tablets below the music desk, has been re-positioned below the case in the newly extended west gallery where the choir now usually sits, thus having returned to the position it occupied after the church was first built. It is obviously more satisfactory for the choir and organ to be placed at the same end of the church, but on the occasions when this is not possible, the organist is at least able to play from a position where he is in contact with the choir and not at a different end of the building.

When deciding upon the specification for a rebuild of an organ, as against that of a completely new instrument, one has to bear in mind the space available, existing pipework and soundboards that will need to be utilised in the reconstruction, and the purpose of the instrument, all to be within the limit of the finances available. With these considerations in mind, the present specification and the layout of the two consoles were drawn up by the writer in consultation with Noël Tredinnick, the Director of Music, and Messrs Harrison & Harrison Ltd.

In drawing up the new scheme, it was considered most desirable to provide an alternative chorus to the Great to give more variety in the accompaniment of the very large congregations. Therefore a new bold bright Positive division has been added which also enables the players to give a more authentic account of music of the classical and baroque eras, the period when most of the greatest organ music was written.



THE PEDAL TROMBONES

The Great chorus has been revitalised. Duplicated tonalities of 8 and 4 foot pitches have been replaced by more upperwork to which the revoiced reeds can be added to form a cohesive and exciting sound instead of one dominated by reeds. This division now has considerable brilliance and versatility well able to fulfil its primary role of leading the congregational singing. The Great Wald Flute was felt to be more suitable for the new Solo organ and its place has been taken by the former Choir Stopped Diapason which makes a more satisfactory Great flute. The former Quartane has been separated into its more useful constituent ranks, now the Octave Quint and the Super Octave.

The 1951 Pedal organ looked impressive on paper but in fact relied heavily on the couplers to provide definition. This has been rectified and the Pedal now has its own principal chorus from the metal Open Diapason to the four rank Mixture, flutes from 32ft. to 2ft., and reed tone varying in power and quality from the 32ft. Contra Trombone to the 4ft. Schalmel, the latter being a most useful solo voice, particularly for chorale preludes.

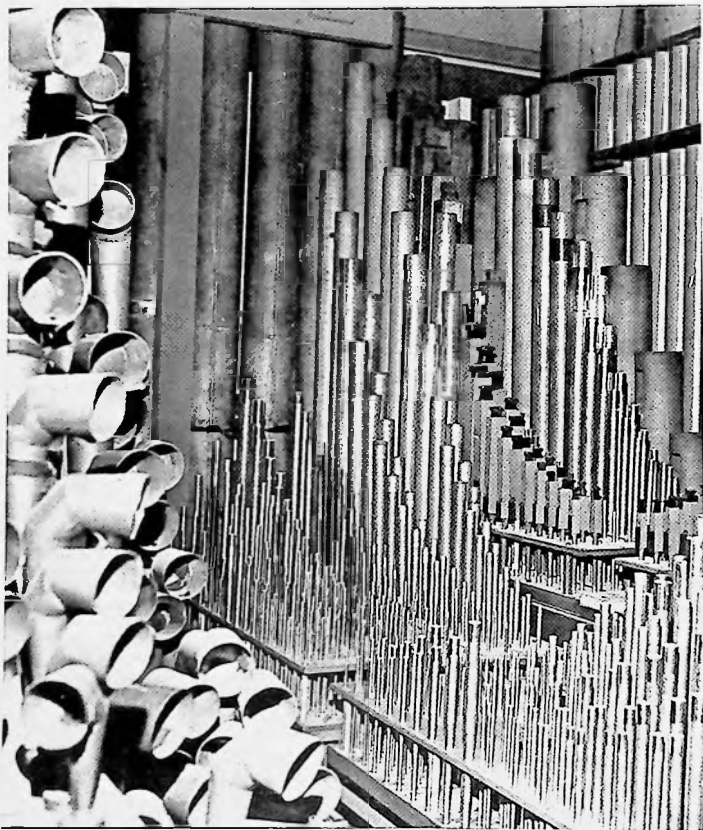
The Tuba and Trombones have been taken out of the former Choir box, enabling the box to be reduced to its original size and to be repositioned to allow the Swell organ to speak with minimal obstruction. The Choir organ has been transformed into a modern versatile Solo division.

The Solo organ has a complete family of flutes from the Quintaten (most usefully duplexed onto the Pedal) to the Sifflöte, enabling a Cornet Séparé and many other combinations to be easily produced. There is a variety of colourful reeds from the Regal to the unenclosed Fanfare Trumpet situated 'en chamade' above the box. There was insufficient contrast between the Swell and Choir strings and to rectify this the Swell Voix Célestes has been revoiced as the Solo Viole Céleste, the Aeoline discarded and the Choir Unda Maris and Dulciana revoiced and moved to the Swell division.

Apart from the minor alterations already mentioned, the fine Swell organ, so useful for liturgical work, remains basically unchanged except for the replacement of the unstable Flauto Traverso by a Spitz Flute and the revoicing of the Waldhorn and Dulcian. The latter stop is also available on the Pedal organ to provide a quiet incisive reed.

Without a Positive division there may have been good reason to change the composition of the Swell Mixture to make the Swell fluework into a secondary neo-classical principal chorus, but as the Positive more appropriately meets this need, the Mixture has remained unaltered to be mainly an adjunct to the reeds. However, the 1ft. Flageolet, as well as being a most useful stop, has been voiced so that when combined with the Mixture it gives in effect four ranks of mixture-work. These two stops blend well with the Diapasons to form a satisfactory chorus, more in keeping with the character of this division.

The organ now has 73 speaking stops, 3 tremulants and 17 couplers, making a total of 93 drawstops on the Chancel console and has 4,138 pipes. There is no manual extension although due to limitations of space there is some on the Pedal organ. The full details of the scheme are given on pages 10-11 following the specifications of the 1913 Hunter and 1951 Willis instruments, enabling comparisons to be made and also showing the developments which led to the present organ.



THE GREAT ORGAN



THE 1976 REMODELLED WILLIS GALLERY CONSOLE

The complete rebuilding of this organ by Messrs Harrison & Harrison Ltd. in 1976 was the gift of Caroline Lynch in gratitude for her three children Eddie, Virginia and Case.

The author's particular thanks go to Kenneth James, the head voicer of Messrs Harrison & Harrison Ltd., for his willing co-operation and advice at all stages of the project and for his artistic skill in voicing the instrument. Great credit is due to the firm for rebuilding the organ with workmanship of the highest order.

It is hoped that this magnificent instrument will be an inspiration in worship to the Greater Glory of God, and that its voice will bring pleasure and enjoyment to all who play or listen to it in the years to come.

THE SPECIFICATIONS

of the

ALL SOULS ORGANS

from

1913 to 1976

THE NEW ORGAN BUILT BY ALFRED HUNTER & SON IN 1913

GREAT	
1. Double Open Diapason	16
2. Large Open Diapason	8
3. Small Open Diapason	8
4. Stopped Diapason	8
5. Wald Flute	8
6. Dulciana	8
7. Principal	4
8. Hohl Flute	4
9. Fifteenth	2
10. Mixture	III
11. Tromba	8
i. <i>Swell to Great.</i>	
ii. <i>Choir to Great.</i>	

SWELL	
25. Contra Viola	16
26. Open Diapason	8
27. Rohr Flute	8
28. Echo Gamba	8
29. Voix Célestes	8
30. Salicional	8
31. Principal	4
32. Flauto Traverso	4
33. Flageolet	2
34. Mixture	III
35. Contra Fagotto	16
36. Horn	8
37. Oboe	8
38. Clarion	4
viii. <i>Tremulant to 25-34</i>	
ix. <i>Octave</i>	
x. <i>Sub Octave</i>	
xi. <i>Unison Off</i>	

CHOIR	
12. Quintaten	16
13. Gamba	8
14. Dulciana	8
15. Unda Maris	8
16. Stopped Diapason	8
17. Harmonic Flute	8
18. Harmonic Flute	4
19. Harmonic Piccolo	2
20. Mixture	V
21. Clarinet	8
22. Vox Humana	8
23. Orchestral Oboe	8
24. Tromba (<i>Great</i>)	8
iii. <i>Tremulant to 12-23</i>	
iv. <i>Octave</i>	
v. <i>Sub Octave</i>	
vi. <i>Unison Off</i>	
vii. <i>Swell to Choir</i>	

PEDAL	
39. Sub-bass (<i>from 42</i>)	32
40. Open Diapason (<i>Wood</i>)	16
41. Violone	16
42. Bourdon	16
43. Lieblich Bourdon	16
(20 pipes in <i>Swell Box</i>)	
44. Octave (<i>from 40</i>)	8
45. Bass Flute (<i>from 42</i>)	8
46. Trombone	16
xii. <i>Great to Pedal</i>	
xiii. <i>Choir to Pedal</i>	
xiv. <i>Swell to Pedal</i>	



THE 1913 HUNTER CONSOLE

From a notebook of D. Penrose in The Organ Club library

ACCESSORIES

5 pistons to the Great organ.
 5 pistons to the Choir organ.
 5 pistons to the Swell organ.
 4 foot pistons to the Great organ.
 4 foot pistons to the Swell organ.
 4 preset pistons in left key cheek giving pp to ff.
 4 preset pistons in right key cheek giving special effects.
 Reversible foot piston for *Great to Pedal*.
 Drawstop : *Pedal to Pistons Off*
 Full organ foot piston.
 Balanced expression pedals to Swell and Choir organs.

Manual compass. CC to C (61 notes)
 Pedal compass : CCC to G (32 notes)
 Tubular pneumatic action.

THE ORGAN REBUILT BY HENRY WILLIS & SONS LTD IN 1951

GREAT

1. Double Open Diapason	16
2. Open Diapason No. 1	8
3. Open Diapason No. 2	8
4. Open Diapason No. 3	8
5. Wald Flute	8
6. Principal No. 1	4
7. Principal No. 2	4
8. Stopped Flute	4
9. Quartane (12, 15)	II
10. Mixture (17, 19, 22)	III
11. Contra Tromba	16
12. Tromba	8
13. Clarion	4
i. <i>Swell to Great.</i>	
ii. <i>Choir to Great.</i>	

CHOIR

14. Quintaten	16
15. Open Diapason	8
16. Violoncello	8
17. Stopped Diapason	8
18. Dulciana	8
19. Unda Maris	8
20. Flûte Couverte	4
21. Nazard	2 $\frac{2}{3}$
22. Piccolo	2
23. Tierce	1 $\frac{3}{5}$
24. Corno-di-Bassetto	8
25. Flûgel Horn	8
26. Tuba	8
iii. <i>Tremolo to 14-25</i>	
iv. <i>Octave</i>	
v. <i>Sub Octave</i>	
vi. <i>Unison Off</i>	
vii. <i>Swell to Choir</i>	
viii. <i>Great Reeds on Choir</i>	

SWELL

27. Open Diapason	8
28. Rohr Flöte	8
29. Acoline	8
30. Voix Célestes	8
31. Fugara	4
32. Flauto Traverso	4
33. Flageolet	2
34. Sesquialtera (12, 17)	II
35. Dulzian	16
36. Oboe	8
37. Mixture (15, 19, 22)	III
38. Waldhorn	16
39. Trumpet	8
40. Clarion	4
ix. <i>Tremolo to 27-36</i>	
xi. <i>Sub Octave</i>	
x. <i>Octave</i>	
xii. <i>Unison Off</i>	

PEDAL

41. Sub Bass (from 45)	32
42. Open Wood Bass	16
43. Open Diapason (<i>Great</i>)	16
44. Violon	16
45. Bourdon	16
46. Quintaten (<i>Choir</i>)	16
47. Octave Bass (from 42)	8
48. Flute (from 45)	8
49. Octave Flute (from 45)	4
50. Cornet (12, 15, 17)	III
51. Tromba (<i>Great</i>)	16
52. Dulzian (<i>Swell</i>)	16
53. Contra Trombone (from 54)	32
(Enclosed in Choir Box)	
54. Trombone	16
(Enclosed in Choir Box)	
55. Tuba (<i>Choir</i>)	8
xiii. <i>Great to Pedal</i>	
xiv. <i>Choir to Pedal</i>	
xv. <i>Swell to Pedal</i>	
xvi. <i>Great and Pedal Combinations Coupled</i>	



THE 1951 WILLIS CONSOLE

ACCESSORIES

6 general pistons and cancel
 6 pistons and cancel to the Great organ.
 6 pistons and cancel to the Choir organ.
 6 pistons and cancel to the Swell organ.
 6 foot pistons and cancel to the Pedal organ.
 Swell or general pistons available by switch on 6 foot pistons with cancel.
 General cancel piston.
 Reversible pistons : 26, 54; i-iii, vii, ix, xiii, xvi.
 Reversible foot pistons : 41, 53, 54; i, ii, xiii, xvi.
 Piston for *Octave Couplers Cancel*.
 Piston for *Couplers Cancel*.
 Rocking tablet : *Doubles Off*.
 Rocking tablet : *Pedal Stops Off*.
 Full organ foot piston and indicator.
 General crescendo pedal and indicator.
 'Willis' Infinite graduation expression pedals to Swell and Choir organs with indicators.
 All departmental and general pistons adjustable by a lockable setter piston.

Manual compass : CC to C (61 notes)

Pedal compass : CCC to G (32 notes)

Electro-pneumatic action.

Console action all electric.

THE ORGAN REBUILT BY HARRISON & HARRISON LTD IN 1976

GREAT

- | | |
|--|-----------------|
| 1. Contra Geigen | 16 |
| <i>(From former Pedal Violon and Great Open Diapason III.)</i> | |
| 2. Open Diapason I | 8 |
| 3. Open Diapason II | 8 |
| 4. Stopped Diapason | 8 |
| <i>(Formerly on Choir)</i> | |
| 5. Octave | 4 |
| <i>(Former Principal I)</i> | |
| 6. Stopped Flute | 4 |
| 7. Octave Quint | 2 $\frac{3}{4}$ |
| <i>(from former Quartane)</i> | |
| 8. Super Octave | 2 |
| <i>(From former Quartane)</i> | |
| 9. Mixture (19, 22, 26, 29) | IV-V |
| <i>(Incorporating 1967 Mixture)</i> | |
| 10. Sharp Mixture (29, 33, 36) | III |
| <i>(New)</i> | |
| 11. Contra Posaune | 16 |
| <i>(Contra Tromba renamed)</i> | |
| 12. Posaune | 8 |
| <i>(Tromba revoiced)</i> | |
| 13. Clarion | 4 |
| i. <i>Positive to Great</i> | |
| ii. <i>Swell to Great</i> | |
| iii. <i>Solo to Great</i> | |

POSITIVE

(Numbers 14-22 new)

- | | |
|-------------------------------|-----------------|
| 14. Gedackt | 8 |
| 15. Prinzipal | 4 |
| 16. Koppelflöte | 4 |
| 17. Octav | 2 |
| 18. Blockflöte | 2 |
| 19. Quintflöte | 1 $\frac{1}{2}$ |
| 20. Sesquialtera (12, 17) | II |
| 21. Scharf (22, 26, 29, 33) | IV |
| 22. Krummhorn | 8 |
| 23. Contra Posaune (Great) | 16 |
| 24. Posaune (Great) | 8 |
| 25. Clarion (Great) | 4 |
| 26. Fanfare Trumpet (Solo) | 8 |
| iv. <i>Tremulant to 14-22</i> | |
| v. <i>Swell to Positive</i> | |
| vi. <i>Solo to Positive</i> | |

SWELL

- | | |
|---------------------------------------|-----|
| 27. Open Diapason | 8 |
| 28. Rohr Flute | 8 |
| 29. Salicional | 8 |
| <i>(Former Choir Dulciana)</i> | |
| 30. Vox Angelica (T.C.) | 8 |
| <i>(Former Choir Unda Maris)</i> | |
| 31. Principal | 4 |
| <i>(Fugara renamed)</i> | |
| 32. Spitz Flute | 4 |
| <i>(New)</i> | |
| 33. Fifteenth | 2 |
| <i>(Flageolet revoiced 1967)</i> | |
| 34. Flageolet | 1 |
| <i>(New 1967)</i> | |
| 35. Mixture (15, 19, 22) | III |
| 36. Dulzian | 16 |
| <i>(Revoiced)</i> | |
| 37. Oboe | 8 |
| 38. Double Trumpet | 16 |
| <i>(Waldhorn revoiced)</i> | |
| 39. Trumpet | 8 |
| 40. Clarion | 4 |
| vii. <i>Tremulant to 27-34, 36-37</i> | |
| viii. <i>Octave</i> | |
| ix. <i>Sub Octave</i> | |
| x. <i>Unison Off</i> | |

SOLO

(Former Choir division)

- | | |
|---|-----------------|
| 41. Quintaten | 16 |
| <i>(Revoiced)</i> | |
| 42. Wald Flute | 8 |
| <i>(Formerly on Great)</i> | |
| 43. Violoncello | 8 |
| <i>(Revoiced)</i> | |
| 44. Viole Céleste (T.C.) | 8 |
| <i>(Former Swell Voix Célestes)</i> | |
| 45. Octave Diapason | 4 |
| <i>(Open Diapason 8 transposed in 1967)</i> | |
| 46. Flûte Couverte | 4 |
| 47. Nazard | 2 $\frac{3}{4}$ |
| 48. Open Flute | 2 |
| <i>(Piccolo revoiced)</i> | |
| 49. Tierce | 1 $\frac{3}{4}$ |
| 50. Sifföte | 1 |
| <i>(New)</i> | |

SOLO (Continued)

- | | |
|----------------------------------|---|
| 51. Regal | 8 |
| <i>(Flügel Horn revoiced)</i> | |
| 52. Corno di Bassetto | 8 |
| 53. Tuba (Unenclosed) | 8 |
| 54. Fanfare Trumpet (Unenclosed) | 8 |
| <i>(New)</i> | |
| xi. <i>Tremulant to 41-52</i> | |
| xii. <i>Octave</i> | |
| xiii. <i>Sub Octave</i> | |
| xiv. <i>Unison Off</i> | |

PEDAL

- | | |
|--|----|
| 55. Sub Bass (from 59) | 32 |
| 56. Open Wood | 16 |
| 57. Open Diapason | 16 |
| <i>(Former Great Double Open Diapason)</i> | |
| 58. Geigen (Great) | 16 |
| 59. Bourdon | 16 |
| 60. Quintaten (Solo) | 16 |
| 61. Principal (from 57) | 8 |
| <i>(New)</i> | |
| 62. Flute (from 59) | 8 |
| 63. Fifteenth (from 57) | 4 |
| <i>(New)</i> | |
| 64. Octave Flute (from 59) | 4 |
| 65. Nachthorn | 2 |
| <i>(New)</i> | |
| 66. Mixture (19, 22, 26, 29) | IV |
| <i>(Incorporating 1967 Mixture)</i> | |
| 67. Contra Trombone | 32 |
| <i>(Revoiced)</i> | |
| 68. Trombone | 16 |
| <i>(Revoiced)</i> | |
| 69. Posaune (Great) | 16 |
| 70. Dulzian (Swell) | 16 |
| 71. Octave Posaune (from 11) | 8 |
| <i>(New)</i> | |
| 72. Clarion (from 11) | 4 |
| <i>(New)</i> | |
| 73. Schalmey | 4 |
| <i>(New)</i> | |
| xv. <i>Great to Pedal (Duplicated)</i> | |
| xvi. <i>Positive to Pedal</i> | |
| xvii. <i>Swell to Pedal</i> | |
| xviii. <i>Solo to Pedal</i> | |
| xix. <i>Great and Pedal Combinations Coupled</i> | |

ACCESSORIES ON THE CHANCEL CONSOLE

(Four manuals and pedals)

8 General pistons.

8 pistons and a cancel to the Great organ.

8 pistons and a cancel to the Positive organ.

8 pistons and a cancel to the Swell organ.

8 pistons and a cancel to the Solo organ.

8 foot pistons and a cancel to the Pedal organ.

8 foot pistons and a cancel duplicating the Swell pistons.

1 general cancel piston.

Reversible pistons : i-iii, v, vi, xv-xviii.

Reversible foot pistons : 55, 67, 68; i-iii, xv.

Full organ foot piston and indicator.

The Great to Pedal drawstop is duplicated and available on both jambs.

General crescendo pedal with a digital indicator.

Balanced expression pedals to the Swell and Solo organs.

ACCESSORIES ON THE GALLERY CONSOLE

(Three manuals and pedals controlling all stops except numbers 58, 60, 70, 72)

7 General pistons.

7 pistons to the Great organ.

7 pistons to the Positive organ.

7 pistons to the Swell organ.

4 pistons to the Solo organ.

7 foot pistons to the Pedal organ.

7 foot pistons duplicating Swell pistons.

1 general cancel piston.

Reversible pistons : 68; i, ii, v, xv-xvii; *Solo on Positive* and *Solo on Great*.

Reversible foot pistons : 55, 67, 68 : i, ii, xv; *Solo on Great*.

Rocking tablet : *Great and Pedal Combinations Coupled*.

Rocking tablet : *Positive Off*.

Transfer with indicator : *Solo on Great*.

Transfer with indicator : *Solo on Positive*

Full organ foot piston and indicator. General crescendo pedal with an illuminated indicator.

Balanced expression pedals to the Swell and Solo organs.

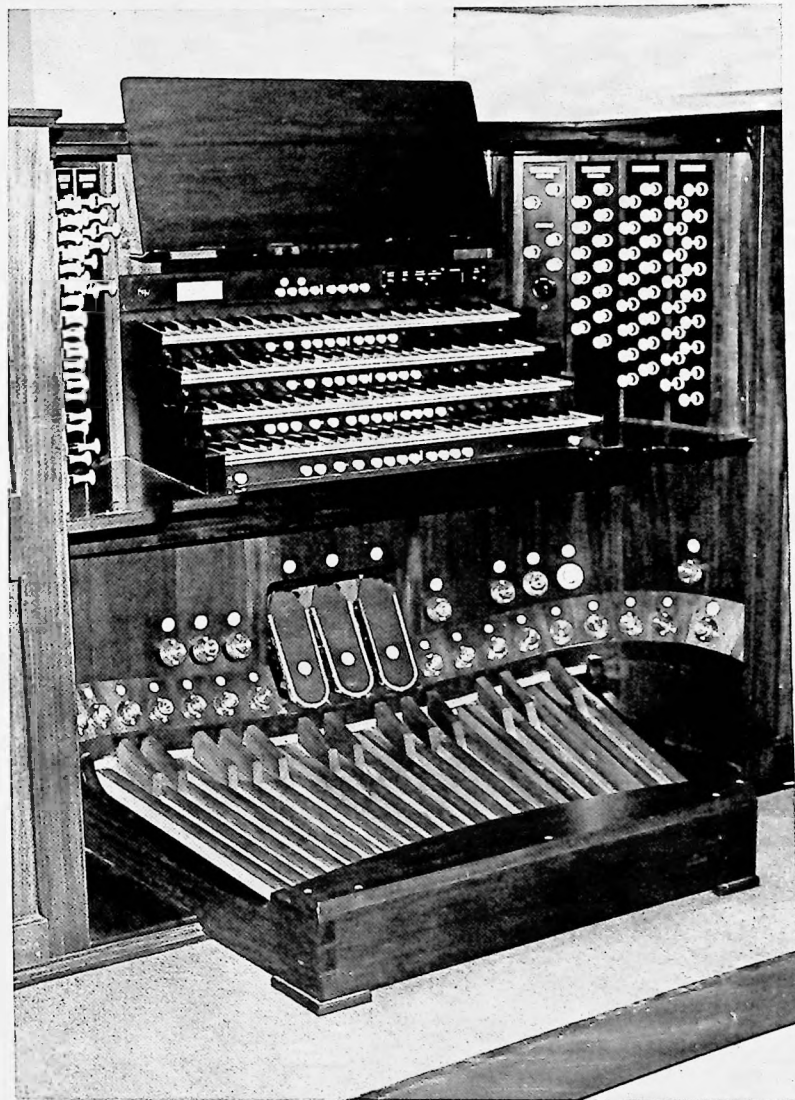
All departmental and general pistons are independent and adjustable by a lockable setter piston, one to each console. Warning lights on each console for West Door, Vestry, Telephone and BBC Broadcasts.

Manual Compass : CC to C (61 notes)

Pedal Compass : CCC to G (32 notes)

Electro-pneumatic and electric actions, a solid-state system being used for the combination and coupler actions.

The blowing plant and humidifier are by Messrs Watkins and Watson Ltd.



THE 1976 HARRISON MOBILE CHANCEL CONSOLE

THE ORGANS OF ST. PETER'S, VERE STREET, LONDON



The small and beautiful chapel of St. Peter's, Vere Street, was designed by James Gibbs as an early example of Palladian architecture and was a miniature forecast of his later church, St. Martin-in-the-Fields. It was built between 1721-24 as an estate or proprietary chapel on the Cavendish-Harley estate and was known as the Marybone Chapel. Later it became the Oxford Chapel until 1832 when it was dedicated to St. Peter. The church is now a Chapel-of-Ease attached to All Souls, Langham Place, and was opened on Easter Day 1724, one hundred years before All Souls.

The British Library has a manuscript copy made from the original contract for the family records, between the builder of the first organ and the Rt. Hon. Edward Lord Harley (afterwards the second Earl of Oxford) who commissioned the building of the chapel. (The British Library, Department of Manuscripts, Add. MSS 18238 pp. 39-40.)

The manuscript states that the first organ was installed in the west gallery and built by Christopher Shrider, of the Parish of St. Margaret, Westminster, for the Marybone Chapel, at a cost of £300. The contract was signed on the 20th day of February, 1722.

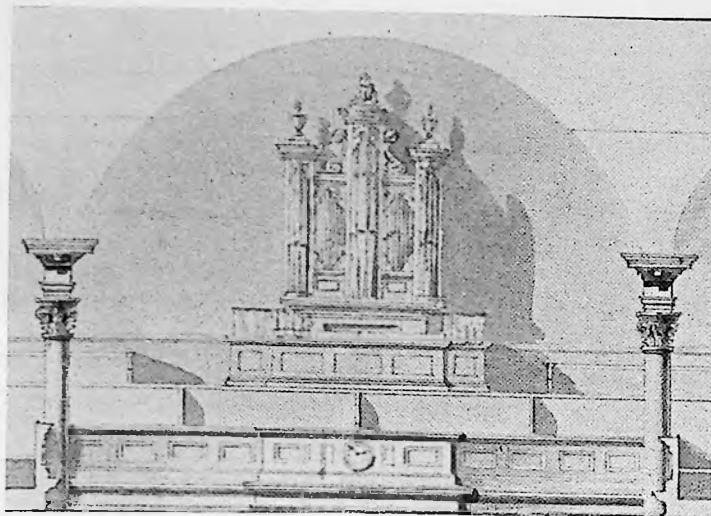
The organ had 464 pipes distributed over two manuals of short compass and the specification quoted from the manuscript was as follows :

"The Great Organ to contain the Open Diapason of metal in the front from C in alt' down to gamut, & the rest to answer by communication with the Stop Diapason or without and the base and the treble to be agreeable to the ear. The sd. stop to contain 49 pipes. The Stop Diapason of wood & to contain 49 pipes. The Principal of metal & to contain 49 pipes. The Cornet of 3 ranks of metal 72 pipes. A Trumpet stop throughout with metal 49 pipes. The Fifteenth of metal 49 pipes.

The Chair Organ to have the Stop Diapason of 49 pipes. A flute stop of wood 49 pipes. A Cremona stop of metal & to contain 49 pipes".

The specification was submitted for the approval of Dr. William Croft, Organist of Westminster Abbey, and John Weldon, Organist of the Chapel Royal, who were to 'chuse' an umpire in case they could not agree!

The case was built to an agreed design, the front pipes, ornaments and carving being gilded as directed by James Gibbs. Christopher Shrider promised to maintain and keep the organ in good order and repair at his own cost for a period of one year following its completion.



THE SHRIDER ORGAN 1724 - 1852
From a sketch in the Marjebone Library

The first Organist was Joseph Centlivre, a one time principal cook to Queen Anne, whose wife, Susannah, was a celebrated actress and dramatist. He was followed by William Boyce, the well known eighteenth century organist, composer and musical editor, who began his professional career as an organist at St. Peter's in 1734, being appointed Composer to the Chapel Royal and Organist of St. Michael's Cornhill, in 1736. Then came Jonathan Martin, a chorister who was later Organist of the Chapel Royal, followed by Theodore Aylward in 1764, a member of the Royal Society of Musicians who was Organist of St. George's Chapel, Windsor from 1788 to 1801. Dr. Charles Burney, a friend of Johnson, Garrick, Reynolds, Burke and many other leading personalities of the day, was appointed in 1773, the year in which he was elected a Fellow of The Royal Society. The next recorded Organist was Miss Kate Loder (later Lady Thompson) in 1851-53. Then came George French Flowers followed by Walter Bache. In 1865 the post was offered to Sir (then Mr.) Frederick Bridge, but he was unable to accept having just been appointed

to Trinity Church, Windsor and was later to become Organist of Westminster Abbey. Edward Francis Rimbault, co-author with Hopkins of the famous book on organs, became the Organist in 1866 and remained until 1871. He was followed by Captain Hullet who in 1891 was succeeded by the last recorded Organist, Augustus Toop, before the church became affiliated with All Souls.

Most of the information regarding the former organists was obtained from a booklet published privately in July 1922 by Sir James Boyton, giving extracts from notes on the church's history compiled by Arthur Leveson Gower.

The Shrider organ remained unaltered until 1852 when it was replaced by an instrument built by Messrs William Hill & Son Ltd., according to the following entry from their manuscript order book for April of that year :

"Vere St. Chapel, Commissioners of Works A New Organ 2 sets of Keys Gt CC Open (Illegible word) Stop Pr 12th 15th 3 ranks Sess Trumpet Dulciana & Flute. Swell Tenor C Double Open Stop Pr Cornopean Hautboy. Pedal Pipes CCC to E Sw Coupler Pedal do 3 Comps Plain Stained Case £350 with the Old Organ".

Although Hill's order states 'A New Organ', the booklet by Sir James Boyton says the organ was 'rebuilt' in 1852 and it is therefore possible that some of the Shrider pipework was utilised in the Hill organ. In fact an examination of the pipework in the present instrument shows that some of the stops are almost certainly older than 1852.

In 1881 the church interior was remodelled and the choir, formerly in the west gallery, transferred to the chancel. The organ was also removed, and was reconstructed on the north side of the chancel, this work not being fully completed until 1884.

New keys and pedals were fitted, together with a Swell to Great coupler and two composition pedals for the Swell organ. The Swell was housed in a new box with a new action and soundboard, enlarged by five stops and the compass of the previous stops was extended down to CC. The new stops also extended to CC with the exception of the strings which ended at tenor C. The Pedal organ was given a new Bourdon and a Violoncello whose spotted metal pipes were used for display purposes. The wooden Pedal Open Diapason was most likely added at this time. The case was adapted for the instrument in its new position.

The Choir organ, a Swell Tremulant, three extra couplers, a new pedal-board and a new large Great Open Diapason, which replaced an existing stop, were installed in 1892. At the same time, the pipes were cleaned and the action overhauled. It was cleaned again in 1899 when the drawstop action was replaced and fitted on diagonal jambs. At the latter date, a Pedal octave coupler was added, a new action provided for the combination pedals and a further combination pedal installed to give greater control of the Swell stops. A tenor C Double Open Diapason was put on the Great, some of its pipes being used to form a further pipe display. This stop may have replaced either the Dulciana or the Sesquialtera, both of which had disappeared by this time.



THE EAST END AND THE HILL ORGAN (Circa 1930)
From a photograph in the Marylebone Library

The manual compass was CC to G (56 notes) with mechanical key action, the pedal action being pneumatic. The console was situated under the north gallery, a position where the organist had great difficulty in hearing the balance of the instrument. The specification was then as follows :

- | | |
|----------|--|
| GREAT | — Double Open Diapason 16ft., Open Diapason 8ft., Open Diapason 8ft., Stop Diapason Bass 8ft., Stop Diapason Treble 8ft., Octave 4ft., Wald Flute 4ft., Octave Quint 2½ft., Superoctave 2ft., Trumpet 8ft. |
| SWELL | — Double Diapason 16ft., Open Diapason 8ft., Stop Diapason 8ft., Salicional 8ft., Vox Angelica 8ft., Octave 4ft., Fifteenth 2ft., Mixture II ranks, Cornopean 8ft., Oboe 8ft., Clarion 4ft., Tremulant. |
| CHOIR | — Gamba 8ft., Gedackt 8ft., Dulciana 8ft., Suabe Flute 4ft., Piccolo 2ft., Clarinet 8ft., |
| PEDAL | — Open Diapason (Wood) 16ft., Bourdon 16ft., Violoncello 8ft. |
| COUPLERS | — Swell to Choir, Swell to Great, Swell Sub Octave to Great, Swell to Pedal, Choir to Pedal, Great to Pedal, Pedal Octave. |

No further changes were made until 1965, by which time the action had become very worn and heavy and almost unplayable. It was therefore decided to rebuild the organ, returning it to the west gallery as an entirely remodelled two manual instrument to be played from a console at the east end of the church on the south side of the chancel. A new organ case incorporating the Pedal 8ft. Principal and the Trompeta Real was designed by John Muir, an architect member of the church.

The following specification was drawn up by Messrs Hill Norman & Beard in consultation with John Fear, the Organist at the time, and the writer :

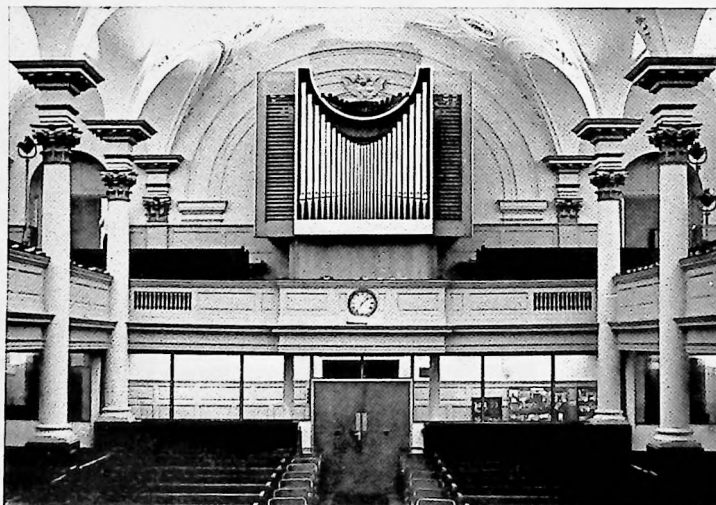
Manual Compass : CC to G (56 notes) although the standard keyboards extend to top C.

Pedal Compass : CCC to G (32 notes).

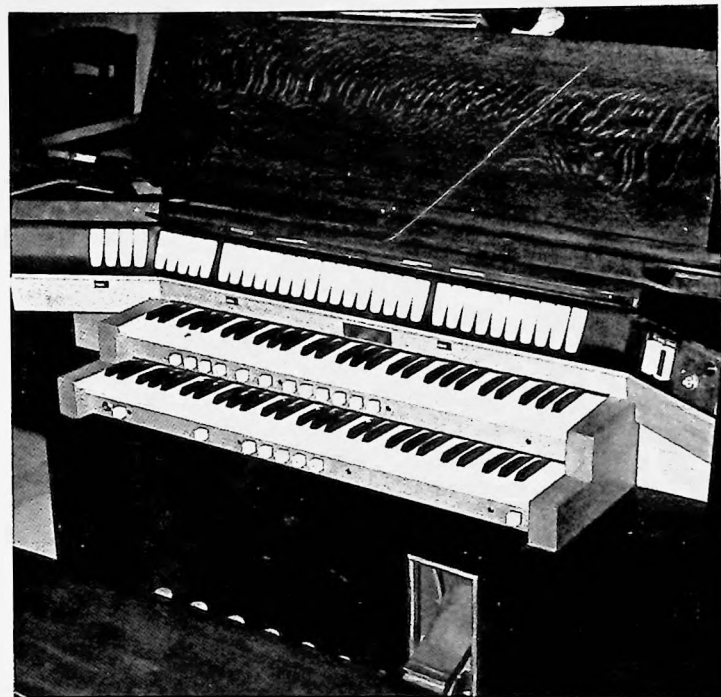
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|-------|---|
| GREAT | — Open Diapason 8ft., Stopped Diapason 8ft., Dolce 8ft., Octave 4ft., Nason Flute 4ft., Blockflute 2ft., Quartane II ranks, Larigot 1½ft. |
| SWELL | — Lieblich Bourdon 16ft., Geigen Principal 8ft., Wald Flute 8ft., Salicional 8ft., Vox Angelica 8ft., Principal 4ft., Lieblich Flute 4ft., Super Octave 2ft., Quint Mixture II-III ranks, Contra Oboe 16ft., Trumpet 8ft., Trompeta Real 8ft. |
| PEDAL | — Sub Bass 16ft., Lieblich Bourdon 16ft., Principal 8ft., Bass Flute 8ft., Fifteenth 4ft., Spitz Flute 4ft., Mixture II ranks. |

COUPLERS — Swell Octave, Swell Sub Octave, Swell Unison Off, Swell to Great, Swell Octave to Great, Swell to Pedal, Great to Pedal Combinations Coupled.

ACCESSORIES— 5 pistons to the Great organ.
 6 pistons to the Swell organ duplicated by foot pistons.
 5 foot pistons to the Pedal organ.
 4 general pistons
 1 general cancel.
 Reversible pistons: *Swell to Great, Swell to Pedal and Great to Pedal.*
 Reversible foot pistons: *Swell to Great and Great to Pedal.*
 All departmental and general pistons adjustable by a lockable setter piston.
 Balanced expression pedal to the Swell organ.
 Electro-pneumatic action. Console action all electric.
 The blowing plant is by Messrs Watkins and Watson Ltd.



THE 1965 HILL NORMAN & BEARD ORGAN



THE 1965 HILL NORMAN & BEARD CONSOLE

For administrative convenience the tuning and maintenance passed to Messrs Harrison & Harrison Ltd. in 1975. The blend of the Great chorus was not considered to be entirely satisfactory, possibly due to the fact that the Twelfth rank in the Quartane and the Larigot were obtained from the same stop. The little used Dolce was therefore rescaled to become part of a new Fifteenth, the Twelfth rank was disconnected from the Quartane and the remaining rank revoiced as a 1ft. Siffloë.

The present Great chorus consists of Diapasons of 8, 4 and 2 foot pitches topped by the Larigot and Siffloë. The instrument now has more effective chorus work as well as a good variety of delightful combinations.